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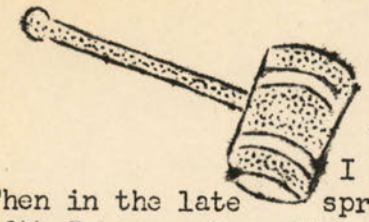
Sacred Dance Guild

a corporation with
international membership
devoted to
sacred dance in worship

A COMMUNICATION FROM OUR PRESIDENT



Dear Members of the Sacred Dance Guild,

When I was elected to be your president early in the spring I felt both the honor of this office and its responsibility. Then in the late spring I was swept by a deep experience of love and on June 12th I became Mrs. Elwyn B. Chaney. What a spring!

I was anxious to meet as many members of the Executive Board and Directors as possible. At the June Institute in New Jersey, in August in Warwick, New York, and in September at Middletown, Ohio, I managed to meet all of the officers and some of the directors. We had a chance to talk over many of the projects and needs in our guild.

On September 6 my husband received a call to go to a church in the Hawaiian Islands by November 1st. He is doing interim work as minister in the United Church of Christ. We may be in the islands until June and then on to other assignments, so it is wisest for you to elect a new president in 1970. The elections will be by ballots mailed to you on January 1st with the requirement that you return your ballot by the end of January to Betty Dean Hydon, the chairman of the nominating committee.

Since the by-laws state that our annual meeting be held biennially, we will have reports of committees and elections of officers as needed (by mail) but our national Biennial Meeting will not be held until February 1971. This February 20 and 21, 1970 we will have two large Regional Workshops, one for the eastern states and one for the middle states. Plans for these workshops are taking shape right now, so plan to attend one or the other. They will be better than ever before!

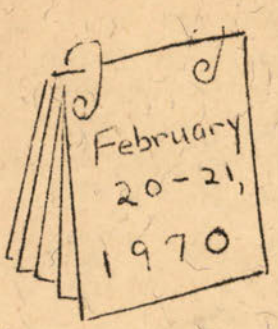
A new S.D.G. brochure will be available to you through the work of National Publicity Chairman Marion DuBois and her committee. This new brochure is for your use as members. Write to Marion (14 Ashwood Terrace, Newburgh, N.Y. 12550) for copies to give to those in your community and to have in your church or temple for people to pick up. You are the best ones to distribute them and to tell of the work of your guild with its Newsletter, regional workshops and resource guides.

The Newsletter, edited, run off and sent out by Judy Bennett, is the most valuable work of our nation-wide guild. Check each issue for ideas about music or subjects for your dance choirs, for announcements of activities and leadership, and for special reviews or articles. Why don't you share a copy of this Newsletter with your minister, director of education, choir director, dance teacher and others? If you write to Judy Bennett right away she will send you four extra copies of this Newsletter for $1.00 No one can publicize the S.D.G. as well as you.

Do you realize what a wonderful and unique organization our S.D.G. is? It is a working and sharing group of persons dedicated to finding ways to express through the art of dance and symbolic movement the awareness of both the presence of God and the meaning of persons in our time. SO -- make use of your guild. Enlarge its scope and deepen its message. The officers can do very little; the growing edge is with each one of you just where you live and in what you do with this dynamic art of sacred dance.

SHALOM

Margaret Taylor Chaney



DATES TO REMEMBER----

SACRED DANCE GUILD MID-WINTER WORKSHOP

PEACE THROUGH DANCE

NEW CITY, NEW YORK
(Rockland County)

Friday, 12:00 Noon
to
Saturday, 3:30 p.m.

United Methodist Church
76 Congers Road

CAROL THALER assisted by ELIZABETH RHOADES

Currently scholarship student at the Martha Graham School; studying ballet at New York School of Ballet, studied modern dance at Wheaton College (Norton, Mass.), ballet and modern at New Haven Dance Center; performed with Emy de Pradines Dance Co. in New Haven area; studied with Lucas Hoving, Paul Sanasardo, Merce Cunningham. Former member Wesleyan Dancers, has taught modern dance at New Haven Dance Center, Chestnut Hill Creative Arts Center in Connecticut, and in West Point, Newburgh and Cornwall, N.Y.

Scholarship student at Martha Graham School. From Chicago where she studied dance at the Stone-Camryn School of Dance and performed with their company and the Chicago Lyric Opera Ballet. While student at Radcliffe College (grad. 1968) studied with Madame Ana Roje. Taught summer of 1966 at National Music Camp, Interlochen, Michigan, where she had formerly been a student.

YOUR OPPORTUNITY FOR AN INTRODUCTION TO GRAHAM TECHNIQUE, CLASSES, IMPROVISATIONS ON PEACE AND LOVE, USE OF CONTEMPORARY LYRICS AND MUSIC, ASSIGNED COMPOSITION PROJECTS, CRITIQUE AND DISCUSSION. WE HOPE TO OFFER EACH OF YOU A COMPLETE CONTINUITY IN ONE STYLE OF DANCE, FROM TECHNIQUE THROUGH COMPOSITION OF YOUR OWN WORK AND A CRITIQUE. BECAUSE OF THE NATURE OF THE WORKSHOP, WE URGE 2-DAY ATTENDANCE.

Registration Cost

Both days	$11.00 members	$14.00 non-members	$7.00 students
One day	$ 7.00 members	$ 8.00 non-members	$4.00 students

Full information as to scheduling will be carried in WINTER issue of Newsletter.

New City is easily reached by car, or by bus from G. Washington Bridge Terminal in N.Y.C. Ample motel accommodations and restaurants and diners nearby. For those who will not have their own transportation in New City, arrangements have

been made with the New City Motel, which is located only 3 blocks from the church and 1 block from the bus terminal, to reserve a limited number of units and rooms. If you wish to reserve accommodations there, please register and include $7.50 by January 15 with Program Chairman Daren Miller, Stony Point, N.Y. 10980. For those with transportation in New City, information as to other motels will be included in the next Newsletter.

MEANWHILE . . .

IN THE MID-WEST . . .

THEY'RE DANCING, TOO!

SACRED DANCE GUILD MID-WINTER WORKSHOP

THE PLACE: First United Methodist Church of Middletown, Ohio (120 S. Broad St.)

THE LEADERSHIP: Forrest Coggan, Shirley Fritz, Clement R. Burton, Toni Intravaia

Further information as to scheduling, registration, etc., will be included in the WINTER issue of the Newsletter. Until then, information may be obtained by contacting either of the program co-chairmen: Toni Intravaia (201 Hewitt, Carbondale, Ill. 62901, telephone 618-457-8603) or Clem Burton (120 S. Broad St., Middletown, Ohio 45042, telephone 513-422-4189).

In the study kit, Creative Arts in Reconciliation, produced by the National Council of Churches and by Church Women United, there is a booklet, Creative Movement: Steps Toward Understanding, written by Margaret Maylor, which also includes a filmslip by Pat Sonen and her dancers. The complete study kit is priced at $5.95; however if you wish to purchase only the booklet and filmslip, you may do so by sending $1.75 to Virginia Lucke (1156 Gladstone Dr., S. ., Grand Rapids, Mich. 49506). Included are various ways to get church groups involved in creative movement -- for a program for women's groups, for youth meetings, for family night. The material is basic and adaptable.

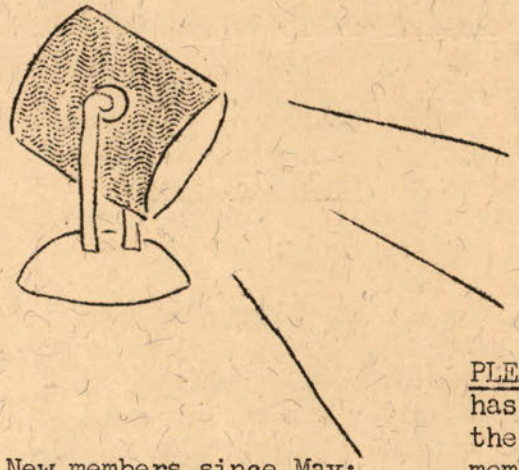
SEVERAL SACRED DANCE GUILD MEMBERS HAVE EITHER WRITTEN ARTICLES RECENTLY CONCERNING SACRED DANCE, OR BEEN WRITTEN ABOUT, IN EITHER CHURCH-RELATED OR DANCE-RELATED PUBLICATIONS OR IN LOCAL PUBLICATIONS. This also brings added recognition to the Sacred Dance Guild, which in turn advances our word as an organization, if the Guild is mentioned. In any event, it is always interesting to know of such recognition when it comes to fellow Guild members. If you are the subject

(continued on p. 6)

FROM THE EDITOR'S DESK

That's half the problem right there -- the editor's desk! It's piled high with over-due correspondence, the paper work connected with directing an itinerant dance group, and the thousand-thousand pieces of paper of all shapes, sizes and colors which eventually end up as this Newsletter. And because of the pressure of teaching, choreographing and performing this fall, this Newsletter is a month behind schedule. My apologies for its tardiness; my problem is one which is shared by most of the Guild's most active people who are already heavily involved in the dance we all love so dearly, and somehow must also find time to make the Guild a going organization. However, a late Fall issue has some happy side-effects. First of all, it meant more complete information concerning the February workshops, which otherwise would not have reached you until late January. Secondly, it meant that the newest S.D.G. brochure could be mailed to each of you. Under the direction of Marion DuBois, National Publicity Chairman, an attractive and newly-designed brochure has been printed. It is an interim brochure (several incorrect addresses slipped through, and of course a new slate of officers will be elected in January) and a new printing will be ordered in early 1970. In the meantime, an ample supply of the interim brochure is available. As an additional promotional aid, copies of this Newsletter will be available at four copies for $1.00 for distribution by S.D.G. members to anyone interested in or unaware of our work. Order extra copies from the editor while supplies last.

Judith Bennett, Editor



Spotlight

ON

NEW MEMBERS

PLEASE NOTE: The complete S.D.G. membership list has once again been included in the back pages of the Fall Newsletter. The following new members and members whose addresses have changed are incorporated in that listing.

New members since May:

Bay, Hanna - California
Brent, Lory - New York
Cernohlavek, Barbara - Montana
Charuk, Gertrude - New York
Dexter, Dallas Lee - New York
Downer, Cindy - Michigan
Hastings, Carolyn - Arizona
Jones, Bonnie - New York
Lightowler, Carolynne - Rhode Island
Merwin, Dorothy - New York
Parker, Merolyn - New York
Peterson, Sister Maurice - Utah
Schrecongost, Cleora - New York
Ulin, Barbara - Illinois
Yohn, Robert - New York

Address chances since May:

Covert, Becky - Hawaii
Chaney, Margaret Taylor - Ohio
Fritz, Mrs. Donald - Ohio
Hartman, Wendy - New York
Miller, Daren - New York
Miller, Daren, II - New York
Pierson, Aileen - New Jersey
Simons, Charles - Virginia
Storer, Robert - Massachusetts
Tinney, Regena - Virginia
Dance Choir of Cornwall U.M. Church -N.Y.

S.D.G. MEMBERS IN PRINT (continued from p. 4)

or the author of published material, please send a copy to the Newsletter editor so other members may be made aware of this. And, it is also interesting to hear of published materials concerning the work of non-members in the field of sacred dance; if you discover such material in publications you read, send along a copy to the Newsletter.

MRS. IRA R. KERR, a high school physical education teacher, and her Interpretive Movement Group at the Second Presbyterian Church in Carlisle, Pennsylvania, were the subject of a short article and two excellent photographs in the September 1st, 1969 issue of Presbyterian Life.

HARRIET BERG's Festival Dancers are pictured in an attractive promotional piece produced by the Jewish Community Center of Detroit.

MARY JANE WOLBERS' Contemporary Dance Choir of East Stroudsburg, Pa., is pictured on the cover of a brochure promoting the ecumenically-sponsored Pocono Vacationland Ministries. Mary Jane herself was the subject of a photo and article in the Sunday Times of Scranton on July 20th.

ALMA TUCKER's dancers at New York City's Abysinnian Baptist Church were the subject of an exciting article in the April, 1968 issue of Action, a Baptist youth publication (being the modest soul she is, Alma just got around to letting us know!) Thirteen dramatic photos of the girls dancing Langston Hughes' poem "Go Slow" are included in the article, with a fourteenth photo being used as the cover picture for the magazine. If you're resourceful enough to track down a copy of this, the photos are well worth the effort!

LIBBA MOORE , wife of the pastor of First United Methodist Church of Jefferson City, Tennessee and mother of four, in addition to being a dancer and dance teacher, was the subject of an interview and photos in the Knoxville News-Sentinel of October 5, 1969. Dancing ministers' wives seem to catch the fancy of the press almost -- but not quite -- as much as dancing nuns!

LOUISE MATTLAGE, director of the Dancers of Faith, has recently returned from alecture-demonstration tour which took her to South Africa, India, Ceylon, Malaysia, Hong Kong and Hawaii. She reports audiences enthusiastic, responsive and "tremendously interested in American religious dance". A writer for the Bombay newspaper Evening News of India described her presentation as being "all in all a memorable performance and something which has not been seen before in Bombay".

JUDITH BENNETT is the author of two articles to appear during the winter months in the Methodist publication Music Ministry. Titles are "Clap Your Hands and Stamp Your Foot" and "Those Christians Are Dancing Again". A third article for Music, the new magazine of the American Guild of Organists, is slated for the winter months.

JUNE INSTITUTE FOLLOWUP

The following evaluations, each representing a different point of view, will be of interest to those who were not able to attend the 1969 June Institute

FROM ROBERT YOHN (member of the Erick Hawkins Company, new member of S.D.G. and of our Program Committee)

I came to the Sacred Dance Guild a stranger, and met such friendliness and wel-

JUNE INSTITUTE FOLLOWUP (continued)

come that I was glad I came. I knew very quickly that I wanted to be a part of whatever such wonderful people were doing. I came as a professional dancer only recently working in a church, with a viewpoint thus different perhaps than many of your members. I am therefore, inclined to look at all forms of dance as part of the art which I work so hard to put on the stage. I have formed strong opinions on dance as an art, and this is the source of my beliefs as to what should be done with dance in the church. These opinions remain unchanged though they are far different than many I encountered in the three-day session.

The primary value of the June Institute for me was the opening up of new directions and materials so varied that it is unlikely one person would discover all the possibilities alone. For example, music: We were shown how many kinds of music other than traditional might be used. Judith Bennett had us work modern jazz, Jewish folk, and other music. Then there was a listening period when Margaret Taylor Chaney played many contemporary recordings and we even sang new words to popular melodies. I have a strong preference for live music, and so I liked that part especially. I feel any kind of use of records with living dancers to be a dead end, nevertheless the material presented gave me many ideas.

I have mixed feelings about the African dance sessions. I loved the classes but I feel the work (as a movement class) was not beneficial to most members. How many now have new movement skills as a result of the classes? Though that may be asked of anything where the exposure is so short, and is perhaps not a valid question. The best part was the insight into African life, its art and religion. For showing his love of dance and his reverence for life, Ishangi Razak should be commended. I will not soon forget those classes.

Another thing that stands out in my mind as important was almost passed over without thought at first. It was a prayer led by the Program Chairman and said before one of the meals in which everyone participated by joining the spoken word with significant gesture. This is an area that deserves much thought in the future. I am giving it mine.

FROM SUSAN BONTHRON (student at Swarthmore College)

Having had no previous experience or contact with sacred dance in church, I can only evaluate the workshop from a limited viewpoint -- it seemed that the workshop's major purpose was to share new ideas among members of sacred dance groups, and as far as I could tell this was certainly accomplished.

I came to the workshop primarily to benefit from the teaching of Ishangi Razak, and I certainly wasn't disappointed. He is a beautiful man and a beautiful dancer. Nor was I disappointed by the rest of the workshop, which was thoroughly exciting and enjoyable. I especially appreciated the large amount of time we were able to spend dancing (despite the aches and pains), and it was the hardest and most satisfying workout I've had in years. Mr. Razak mentioned that he would have liked to have the whole summer at Murray Grove, to teach the discipline and way of life of a dancer as well as dancing itself. I too would have loved to spend such a summer and this leads me to my major complaint about the workshop -- it wasn't long enough! The atmosphere was lighthearted and happy, and yet everyone was so dedicated -- it was the perfect atmosphere for dancing, and I wish it could have continued.

JUNE INSTITUTE FOLLOWUP (continued)

The only other thing I want to mention about the workshop is that I was surprised that there wasn't a greater variety of people -- more college students, more Negroes, etc. Perhaps it is difficult to arrange this, and this workshop may not have been typical of others. I do feel, though, that the greater variety of people you can collect in one place, the more stimulating the atmosphere will be. Other than that, however, I felt the workshop was wonderful.

FROM PRISCILLA BAXTER (S.D.G. member and new member of Board of Directors)

Describing the June Institute to those who weren't there is a little like trying to say what Lobster Newburg tastes like, or what it's like to be in love -- if you weren't there, you just can't know! It was an experience unique and wonderful.

Ahead of all the learning, and of that there was abundant opportunity, was the enthusiasm, with everyone willing and eager. The spirit of sharing, encouragement, love and JOY engendered a special bond drawing everyone close, and renewing faith and fervor for our common concern, worship through the dance. Was this because of the skill of our teachers, the careful planning of our Program Chairman, the personalities and creative interests of the individuals present? These factors were certainly important, but over-riding all was the sense of purpose, the effort to reach deeper expression of the meaningfulness of life. As one member said, "This has been an adventure with God."

Classes were excellent, with a comfortable number in each group, and separation according to experience was good. I would have liked one of each class held all together so we could see each other's progress. This sharing was accomplished to some extent in the closing program, but I think we would have benefitted also from a final joint class with each teacher.

Ishangi Razak was an exciting person and I felt enriched by his philosophy as expressed in words as well as dance. ("It is unbearable to work without music!") He exemplified the union of body, mind and spirit in praise and thankfulness to the Creator. While few of the actual movements he taught may be transferred to our use in the sanctuary dance, much was learned in the discipline of body control and in dramatic expression. Mr. Ishangi and his charming family delighted us all.

Under Judy Bennett's planning and direction came the real expression of "Joy Through the Dance". It was good to have definite assignments for interpretations to be prepared for Friday's program. Music for the six dances was well chosen, and was provocative for the choreographers' use of imagination, dance structure and dramatic techniques in expressing different ways to say "joy". We were pushed for time to complete these creations, but twice as much would still not have seemed enough. Mrs. Bennett's classes were helpful in her emphasis on techniques and the use of space. Especially remembered is the problem set forth for interpreting a special mood but with different limitations for use of level, space or mobility. The "fun night" of banner-making gave us ideas not only for using other arts in conjunction with dance, but for stimulating joyful creativity in our home churches.

All were tied in well by Margaret Taylor Chaney's demonstration session on use of some contemporary music. The final gathering on Friday's procession brought efforts and aspirations together in a most fitting way.

The physical set=up at Murray Grove was excellent and enhanced the cohesiveness of

JUNE INSTITUTE FOLLOWUP (continued)

the workshop. Another "plus" was seeing so many young people in attendance.

Things I missed: (1) a short daily devotional time for everyone together; (2) a time designated for sharing successes and difficulties in our own church programs; (3) more free time for a walk, a swim, or a rest -- but I wouldn't have omitted anything else -- so perhaps I'm asking the impossible!

OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience.

ARKANSAS

Dancers under the direction of ELEANOR KING of University of Arkansas Dance Workshop presented the "Sanctus" from Faure's Requiem, Psalm 8 and an e. e. cummings poem (both spoken by the dancers), and Bach's "Jesu, Joy of Man's Desiring" at Central Methodist Church in Fayetteville and again for a ministers' convocation in Fort Smith. Miss King also choreographed dances for a production of Benjamin Britten's "Noye's Fludde".

ARIZONA

GEORGE FREY, Director of Arts at Cross Roads United Methodist Church in Phoenix, reports the Liturgical Dance Choir, directed by BETTY JOHNSON, led a congregation of five hundred in moving to Psalm 150. The same group has also danced "Lord of the Dance", "Death and Transfiguration" by Schubert, and "A Day for Dancing" by Pfautsch for a Christmas program on Dec. 7.

CALIFORNIA

HEATHER KEEN writes of conducting "Awakening in Movement" (an early morning tune-in to the world around one's own self and others in the group); sessions are held each Saturday morning at 8:00 a.m. for workshop participants at Kairos Institute in Santa Fe. Also conducted on Tuesday mornings is an on-going class called Dance-Encounter. Together with husband Sam Keen, Heather conducted an 8-week workshop, "Discovering the Sacred in the Common" last winter at the Kairos Institute. In January of 1970 they will work together at the Esalin Institute to present a month-long program for religious professionals and their wives on "Theological Reflection on the Human Potential", with dance incorporated as a form of celebration.

DOUG ADAMS of Berkeley writes of use of dance at Arlington Community Church and Benecia United Church, both in Berkeley. Doug stresses participation of the congregation in spontaneous dance during parts of the service. Pews are sometimes pushed back to make room for dance. At times, stanzas and chorus are rehearsed before the service to permit alternate dance roles while others sing. A dance workshop is scheduled for January at the Benecia United Church; if interested, contact Jenny Winsor, Conference of United Church of Christ, 677 Flood Bldg., 870 Market St., San Francisco, Calif. 94102.

ALICE KAHL and VIRGINIA HOUGHTON of Seal Beach danced "The Sons of Men Are One" at an outdoor worship service at the High Point Foundation Retreat Center

CALIFORNIA (continued)

ELAINE GOODPASTER, director of the Sacred Dance Choir of the First United Methodist Church of Riverside, reports presenting "Dear Lord and Father of Mankind", "Breathe On Me, Breath of God", and the prayer of St. Francis.

GERTRUDE SUPPE's Dance Choir at the South Gate Methodist Church in Huntington Park has danced "Who Will Answer" as part of a contemporary worship service.

COLORADO

CONSTANCE FISHER, recently moved to Colorado from Texas, writes of her year in Texas, "I have never taught so many workshops in one period of time. I have had to turn down so many invitations from all over the conference, that the Conference Council is planning a two-week period next fall for that purpose. The people here, of all denominations, have accepted the new forms of worship with open arms and one year's work has only begun to scratch the surface.

CONNECTICUT

KATHARINE RUTGERS presented "Women from the Bible", "The Lord's Prayer" and "Ave Maria" recently for the Darien Community Association.

LURA ELLSWORTH led a dance workshop as part of the Northern New England School of Religious Education in New Hampshire this past summer

ROSEMARY HEWEY, director of the Rhythmic Choir of South United Methodist Church in Manchester, works with a total of 26 dancers ranging in age from 7½ years to 24 years; dancers are divided into three groups by age, the groups working in rotation with all participating in a recognition service. The groups dance on a regular basis in both morning and special worship services.

FLORIDA

DAPHNA SMITH, director of the Rhythmic Choir of First United Methodist Church in Fort Lauderdale, writes that the group has prepared a special Advent program, "The Prophecy", to be presented in-the-round. Included will be scripture passages from Isaiah and the New Testament, and "The Baby Boy".

KATHLEEN POWELL of Cape Coral writes, "The spring workshops in New Jersey are a great source of inspiration and education to directors". Kathleen's group, the Chancel Dancers of Christ Lutheran Church, has prepared "Madrigal for Christmas" to music by Bach, which will feature a former Martha Graham student as soloist. Program is scheduled for December 18th, with future presentations in December and January.

The Sacred Dance Guild of Miami, directed by DIANA AVERY, participated in Arts Festival IV, an annual medieval festival held in an 800-year-old Spanish monastery. Dancers presented the familiar "To everything there is a season . . . ." passage from Ecclesiastes, followed by Pete Seeger's "Turn, Turn, Turn". The group has also danced recently in the First Unitarian Church of Miami and participated in an Israel Independence Day celebration at Temple Beth Sholom.

ILLINOIS

a YWCA Dance Workshop directed by JANE PLUM of Bloomington has presented "The Conjure Circle", a morality tale for dancers. Written, choreographed and directed by Jane for seven dancers, age 8-18 years, the chante-fable uses music by John Cage and was presented at a program sponsored by the Parks and Recreation Department of Bloomington. Jane has hopes that it will be repeated in churches.

MAINE

DOTTY HENDERSON of Camden reports her Sacred Dance Group danced at the First Congregational Church of Waterville, presenting "Go Tell It On the Mountain", "O Divine Redeemer", and Robertson's setting of "The Lord's Prayer".

MASSACHUSETTS

ROBERT STORER, recently retired Unitarian minister and one of the founders of the S.D.G., writes"As one of the original instigators of the Sacred Dance Guild way back twenty years ago I have been excited about the wider involvement, the continually exciting workshops no longer on an exclusively New England or local level, but nation-wide, and New York oriented. I am thrilled when I hear about the work being done here, there and everywhere; old friends who have moved to the mid-west and far west, not only carrying on but innovating. It is a joy to read the Newsletter. I do hope to become more active in dance in my ministerial retirement after a year in India and the Orient where I hope to take note of religious dancing older than Christian and surely with something to say and to offer to us."

NOAMI ALEH-LEAF and her Festival Dance Company presented a morning Sabbath Service in Miami, Florida for a convention of the Union of American Hebrew Congregations. She lectured at Temple Judea in Manhasset, Long Island, N.Y. in November and will present a Channukah Concert in Brookline on December 7th.

JUDITH STAMES, director of the dance group of First Parish Church in Framingham reports plans for a Christmas program which will include Bach's "Jesu, Joy of Man's Desiring" and "Air" from Suite #3.

The Clergymen's Association of Milton sponsored a 2-week interfaith workshop in August with DOROTHY CREED as dance director. One hundred children from kindergarten through sixth grade participated.

Sunday, October 5th, was "Bob Storer Day" at First Parish Church in Dorchester, with a worship service dedicated to their former minister.on the occasion of his retirement from active ministry. The Motion Choir, founded by Bob but currently directed by CAROL DAVIS, participated in the service; Carol's introduction to sacred dance came as a nin-year-old when she worked under Bob as a member of his group.

RUTH WALDRON participated in a music conference using dance at Craigville.

SUSAN HOLLIS, director of the Fall River Sacred Dance Choir, tells of the group's participation with a rock band in a contemporary worship service last spring. The group danced on October 19th at the Congregational Church of South Dennis, including "Lord of the Dance" and "Keep the Rumor Going".

MASSACHUSETTS (continued)

S.D.G. members and choir members participated in a Festival of the Arts at Christ Church in Lynn last spring. A service of dance titled "The Nature of Man: Tell It Like It Is" included the Rhythmic Choir of the host church, director MARJORIE CROSSMAN, solos by JOAN SPARROW and NANCI WESTGATE, and the Sacred Dance Choir of Hancock Congregational Church of Lexington, directed by JARY YOOS. Music used was Purvis' "Jubilate Deo", Handel's "He Was Despised", familiar hymns, music by Simon and Garfunkel, and the prayer of St. Francis.

The Sacred Dance Choir of Hancock Congregational Church of Lexington, JARY YOOS, director, will present Christmas programs on December 7th and 24th.

The Marblehead Dance Workshop, directed by FLORENCE WHIPPLE, presented a program last summer for the General Assembly of the Unitarian Universalist Association in Boston. The program of six dances was prefaced from a quotation from Heraclitus, "There is nothing permanent except change", and used music by Cage, Debussy, Satie, Mozart, Purcell and Shankar.

MICHIGAN

The Sacred Dance Group of Bushnell Congregational Church, SUSAN GRAY, director, ended a busy year last June by appearing on WXYZ-TV on a Sunday morning program titled "Dialogue"; the group choreographed "Black and White" around a brotherhood theme. The group is based in Detroit.

KAREN RUSSEL, director of Central Methodist Liturgical Choir in Muskegon interpreted the scripture passage as part of a Worldwide Communion Sunday observance.

. . .

The Saugatuck Sacred Dance Choir participated in an outdoor Sunday morning service last summer, dancing "Tallis Canon" with Lake Michigan as a backdrop. The group will also dance their interpretation of "man's reactions to the message of the cross", accompanied by solo flute, for a Sunday morning worship service.

The Festival Dancers, HARRIET BERG, director, presented a program of Renaissance dance at the Detroit Art Institute on September 27th; Mrs. Berg attended a workshop in 16th century dance at the Dance Notation Bureau in New York City recently. The group is also preparing "Peace Piece" with a mixed-media approach, designed for religious settings, and is sponsored by Detroit's Jewish Community Center.

BERNECE SCHLEGEL reports attending the Third Ecumenical Conference on Christian Worship in Milwaukee, Wisconsin in August. Bernece writes from Grand Rapids: "A congregation of 4000 saw nine dancers in a multi-media presentation using abstract movement free of literal or emotional connation other than the sheer joy of movement. Each dancer 'did his own thing' while colored pictured were flashed on the ceiling and the music went its own way. Each part was well done. There was a distinct feeling of expertise speaking in today's media." Her only criticism: dancers in dark blue leotards and tights were often lost in dim lighting, while those in red stood out clearly at all times.

VIRGINIA LUCKE's group from East Congregational Church of Grand Rapids participated in a communications workshop at First United Methodist Church of Sparta. Also involved was BILL BEIDLER, professor of music at Grand Valley State College who has done excellent work getting his whole choruses to move and sing; Bill also dances, sings and composes much of his own music. Also involved were Hope College

MICHIGAN (continued)

students presenting "Nunc Dimittis" by local composer Leo Sowerby, the East Church group doing Joe Wise's "Take Our Bread, Our Hearts, Our Lives", and Virginia dancing Psalm 104, choreographed aboard ship and given as a gesture of thanks and appreciation for the captain, crew and fellow passengers after a "fine, beautiful and awe-inspiring 3-month trip" during January-April of this year.

NEW HAMPSHIRE

Two youth choirs and an adult ecumenical choir danced last spring for the Concord Council of Church Women United at Wesley United Methodist Church. One of the youth groups is directed by PATRICIA WALKER; the other groups are directed by EVELYN BROADBENT. All groups worked together on processional and recessional, and separately presented nine other works.

A Christmas Sacred Dance Workshop was held on November 1st at the Congregational Church of Hollis. Dancers from Maine, New Hampshire and Vermont attended.

NEW YORK

The Huntington Dancers of Faith, VIRA KLAWE, director, will present a Christmas program at Gloria Dei Lutheran Church in South Huntington on December 22nd. Included will be "Silent Night" in the gesture language of India, "The Lord's Prayer", and "Bell-Ringers' March". In January the group will present "Dance As Worship" for an Episcopal women's group.

The Wesleyan Dancers of Amityville, BETTY DEAN HYDON, director, have presented "Reconciliation In A Broken World" at United Methodist Churches in Hemstead and Port Washington on Long Island, and for the Junior League of Amityville. The program is concerned with three areas in which man is alienated from man: the generation gap, poverty and war. Contemporary music and readings are used. " Celebration of the Christ Mass", choreography by Wendy Hartman, will be presented at the Northport United Methodist Church on December 1st, the Happaugue U.M. Church on December 10th and the Simpson U.M. Church of Amityville on December 14th. The group will begin work on a service on the prophets in January, and is developing a program using gospel music.

The Wesleyan Dancers of Newburgh, JUDITH BENNETT, director, opened their season with "God's Trombones" at the First Baptist Church in Kingston. "The Light Here Kindled", a dance-drama dealing with the first year in the life of the Pilgrim settlement at Plymouth, was presented at Grace U.M. Church in Newburgh, for Sunday morning services at the U.M. Church of Cornwall, and for Thanksgiving assemblies in local elementary schools. "Ceremony of Carols" will be presented in Trumbull, Conn. on Dec. 7th, St. Francis of Assissi R.C. Church in New City, N.Y. on Dec. 15, and Grace Episcopal Church, Middletown, N.Y. on Dec. 21st. The group will also dance and sing a collection of little-known Christmas carols as part of a Christmas Eve candlelight service at the Cornwall U.M. Church.

The Dance Choir of the Cornwall United Methodist Church, JUDITH BENNETT, director, will dance and sing a collection of little-known Christmas carols as part of a Christmas Eve candlelight service, including "My Dancing Day", "It's Dark, Mary", "Fear Not, Good Shepherds" (Gregg Smith), "The Savior of the World Is Born" (Holst), "The Baby Boy" and "Children, Go Where I Send Thee". Guitars, banjo, percussion instruments and harpsichord will be used at various times for accompaniment. S.A.G. member ELISSA ZAHN is musical director and soloist for the service.

OHIO

CLEM BURTON of First U.M. Church of Middletown has just returned from a tour of Japan with his 65-member junior and senior choirs, 10-member dance choir, and 12-member handbell choir. The group, which calls itself PROMISES (People Relating Our Mission In Study, Extension and Service) presented "The Dimensions of A Dream: A Vision of Peace", and functioned as far more than simply ambassadors of music and dance. The program, divided into four sections, dealt with "The Men Worship . . .", "The Men Speak . . .", "The Men Sing . . ." and "The Men Pray. . .". Included was a wide range of music and spoken word in what must have been a memorable experience for participants and audiences.

The Interpretive Movement Choir of Coshocton, PAT TRIBBIE, director, has been in existence only since last spring, but worked through the summer and has a membership of 23 girls, 3 boys.

The Unitarian Universalist Dance Group of Akron, directed by PAT TREML, has collaborated with a Cleveland dance group directed by BARBARA BEACH, to present a choral reading called "Affirmation of Faith". They will present Christmas programs in Medina and Hudson. Pat says, "I think the nicest compliment we've had came from a five-year-old boy who said 'Gee, dad, they look like they're having fun!"

OREGON

BARBARA THORMAN reports working with a new group, the Sacred Dance Choir of First United Methodist Church in Eugene; Barbara has recently moved to this college town where her husband teaches at the University of Oregon. She left behind two dance groups in Bremerton, Washington.

PENNSYLVANIA

LOUISE MATTLAGE's Dancers of Faith presented spring concerts at an Episcopal church in Bridgeport, Conn., a Congregational Church in Milford, Southbury Heritage Village, and at Congregation Emanu-El of West Chester, N.Y.

VERMONT

The Faith Interpretive Choir, JEAN WILLARD, director, presented an Easter service in their own church in North Springfield, but also danced at Glen Falls, N.Y. and Newport, N.H.. Because of rapidly growing interest, Jean has added a third choir of third and fourth graders to be directed by DIANE AUGUSTINOVICH. Jean directs choirs for fifth through eighth graders and for junior and senior highs.

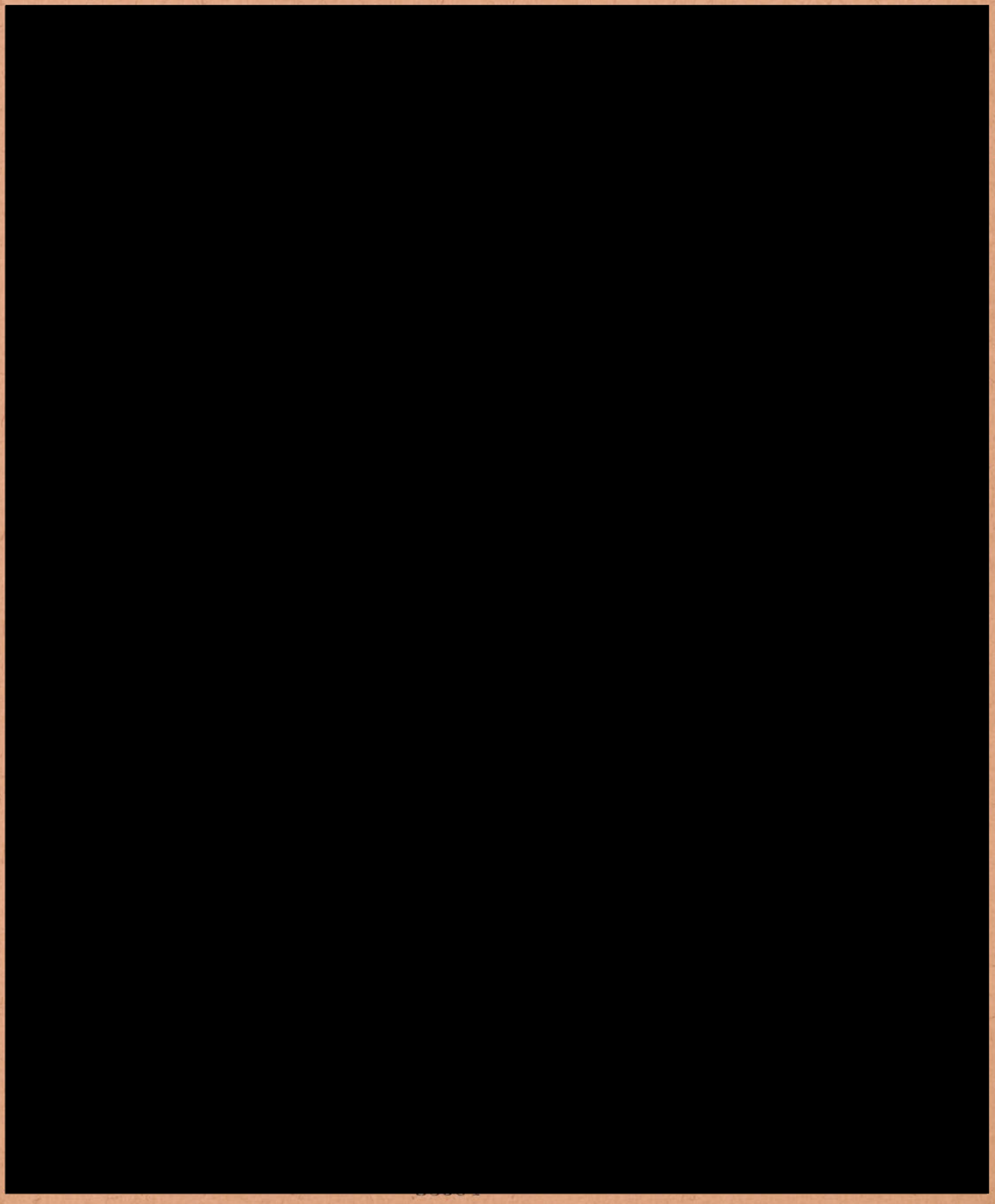
WASHINGTON

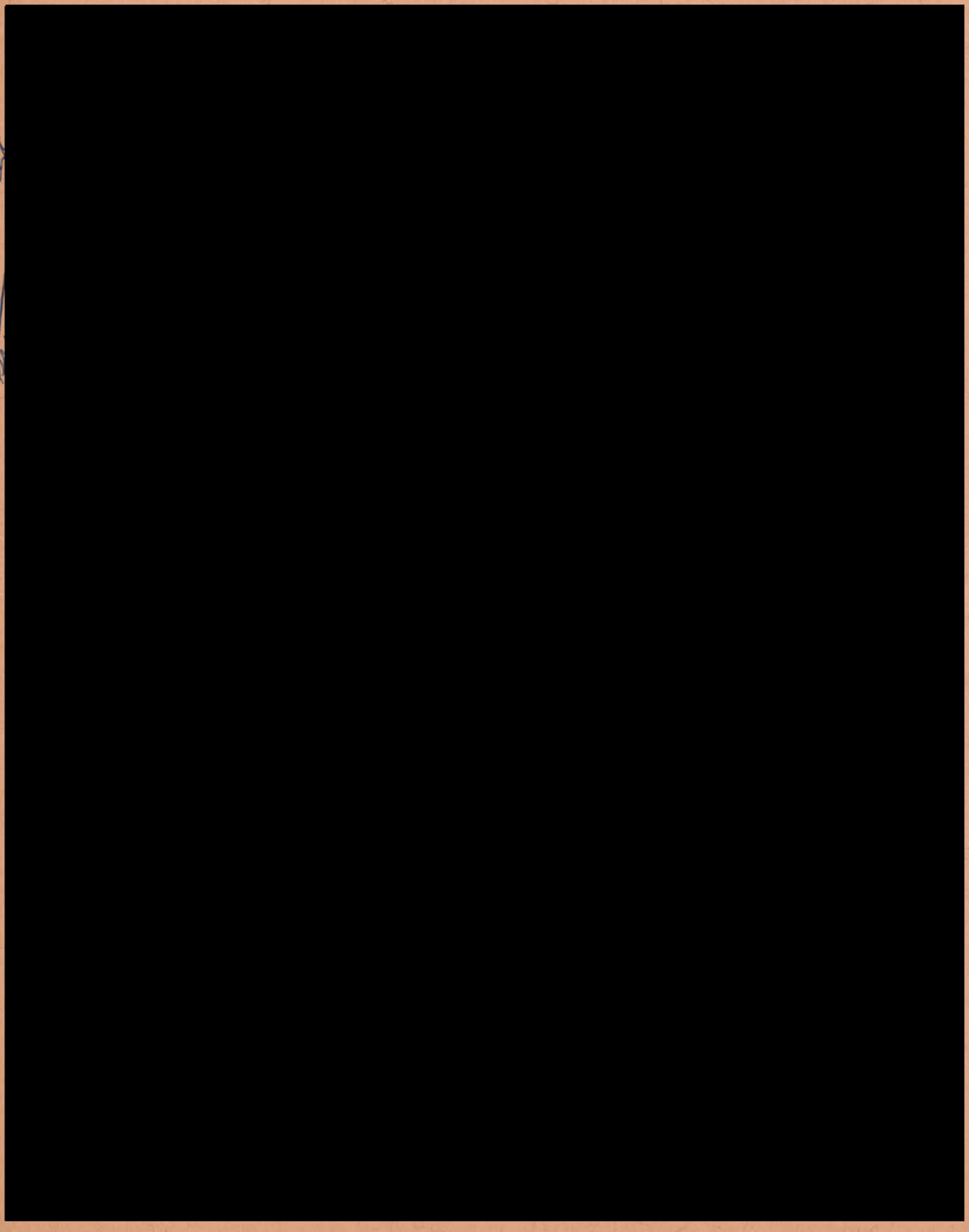
Therese Elliott's Sacred Dancers, sponsored by Ballet Fantasies, Inc. of Spokane, have danced for several lodges and churches recently.

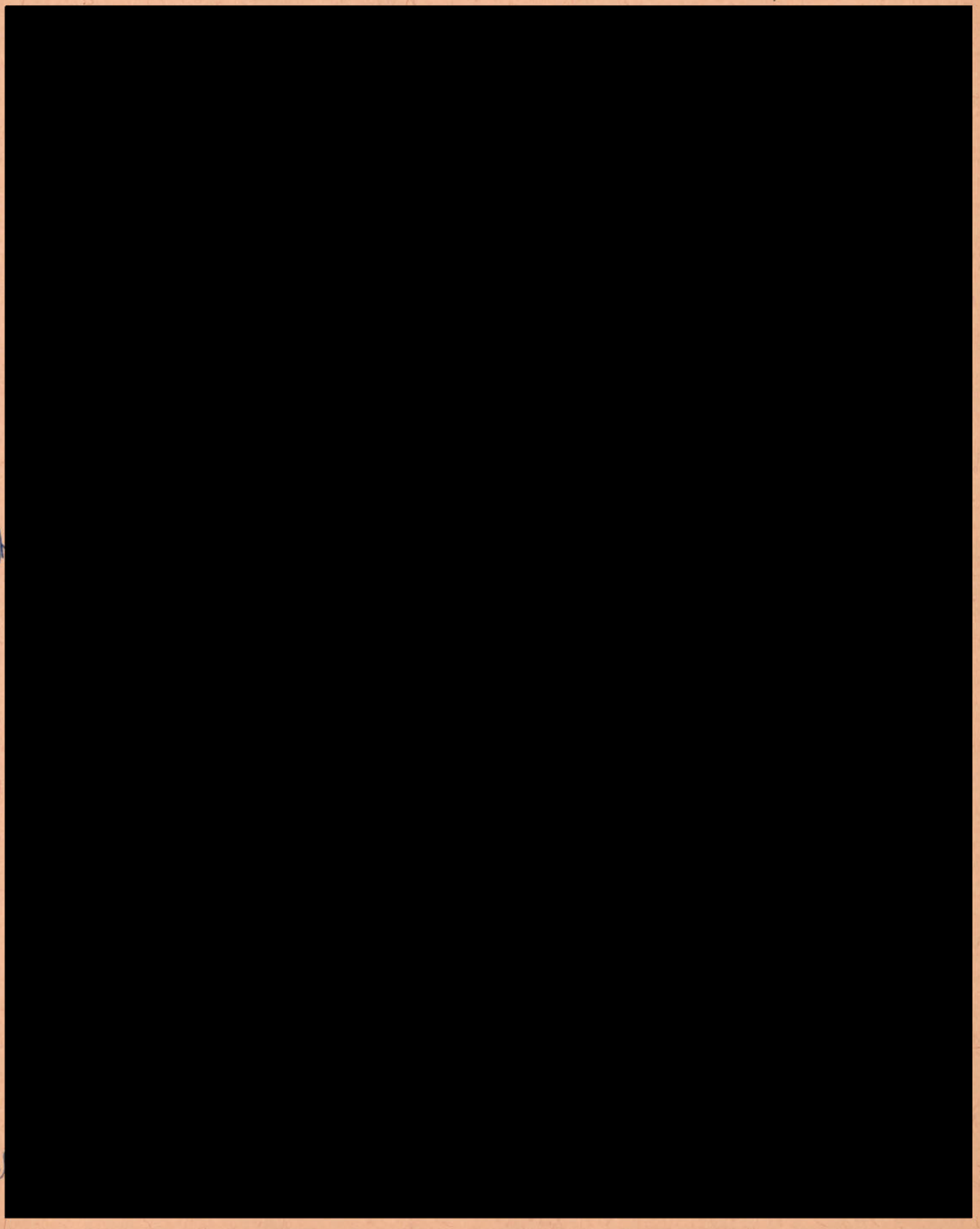
INTERNATIONAL

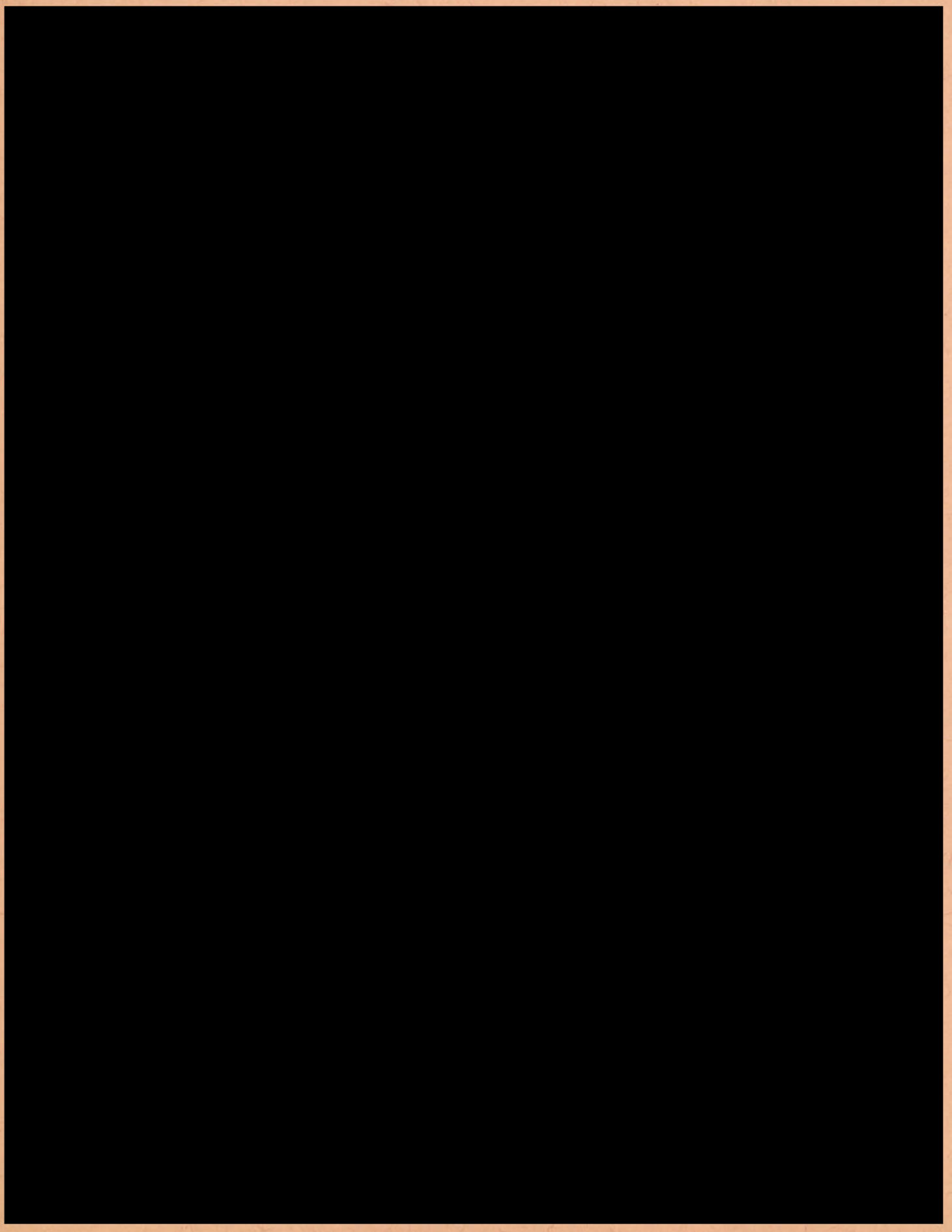
SWITZERLAND: EDITH HOLZ writes that she attended an international summer dance session in Lausanne, working under Simone Suter and Jens Brenaa of the Royal Danish Ballet, and enjoyed a visit from an S.D.G. member and former Wesleyan Dancer from the U.S., TRAUDI GRABER of Newport, R.I.

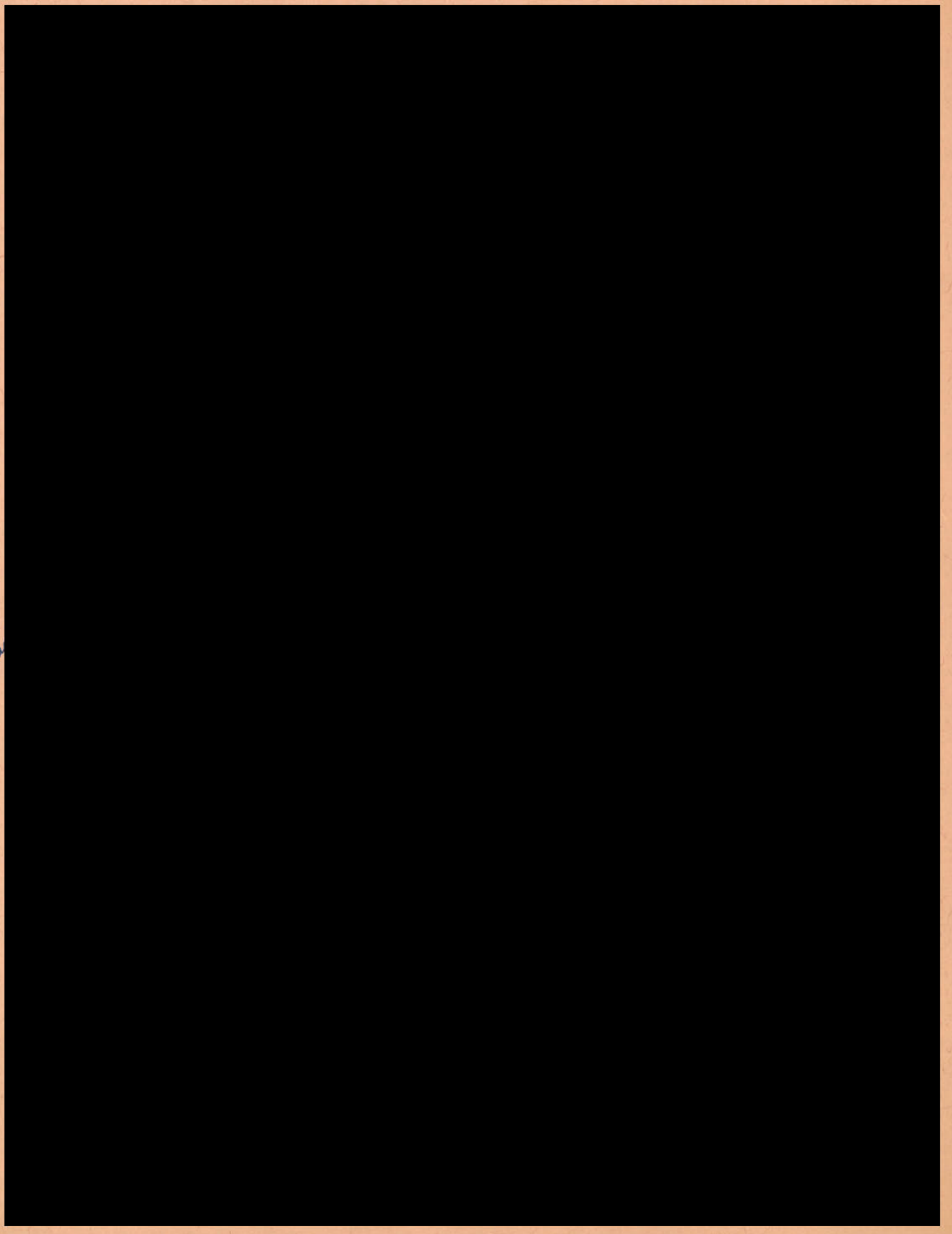
Sacred Dance Guild Membership List - October, 1969
(Key: S-Student, G-Group, Sp-Sponsor; all others Regular)

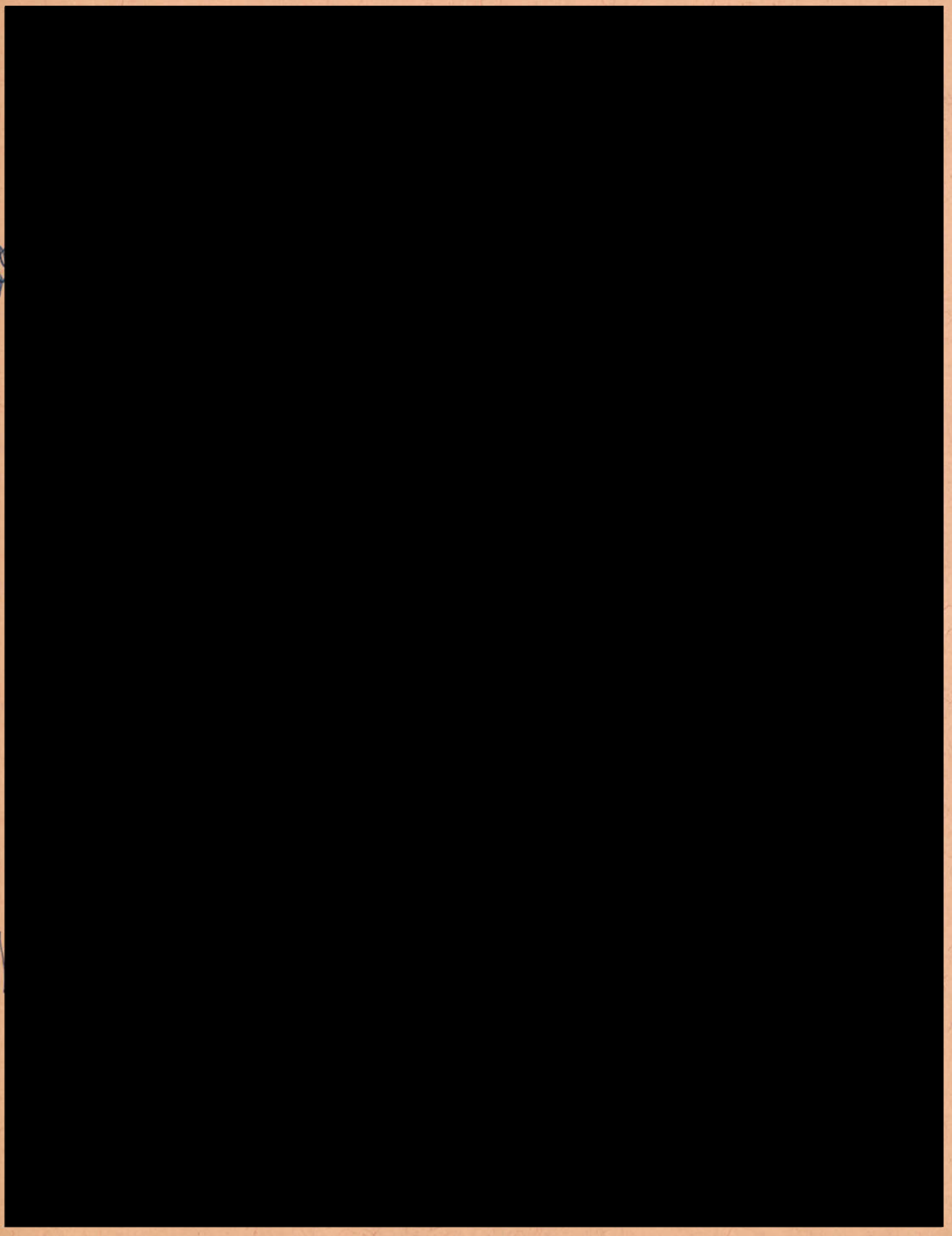












MEMO TO CHURCHES AND CLERGY (please pass to interested member of your congregation)

FROM: The SACRED DANCE GUILD

SUBJECT: DANCE IN YOUR RELIGIOUS SERVICE* and MOVEMENT IN THE CHURCH SCHOOL**

*Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions. The meaning and values it has to express that which cannot be expressed in any other way is being rediscovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise his name with dancing!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimention to worship with which many can identify and find release and fulfillment.

**Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, NOT preparing for the sake of performance.

HELPS AND GUIDELINES (for dance directors, clergy, church school teachers, church musicians, etc.) We will mail to you any one of the following aids at the prices listed, or the entire kit at a special rate of $1.50

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